

THEATRE OF THE TRANS PEOPLE



THEATRE OF THE TRANS PEOPLE

A COMIC ZINE

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DEAR READERS,

IN THIS BOOKLET YOU WILL FIND SOME STORIES ABOUT THE LIVES OF GRASSROOTS TRANSGENDER FOLKS. THE STORIES DRAW ON REAL LIFE SITUATIONS FACED EVERYDAY BY TRANSGENDER FOLKS. INTERMIXED ARE SCENES FROM THE WORKSHOP WHERE THESE STORIES WERE PRODUCED AND SHARED.

IN MARCH 2023, 19 GRASSROOTS TRANSGENDER ACTIVISTS FROM VARIOUS DISTRICTS IN WEST BENGAL CAME TOGETHER IN DIAMOND HARBOUR, WB, FOR A RESIDENTIAL WORKSHOP ON THEATRE OF THE OPPRESSED AND ON DIGITAL SECURITY.

THE WORKSHOP WAS A COLLABORATION BETWEEN SAMABHABONA, A COLLECTIVE OF GRASSROOTS TRANSGENDER ACTIVISTS AND COMMUNITY ORGANISERS IN KOLKATA, WEST BENGAL, CENTRE FOR COMMUNITY DIALOGUE AND CHANGE (CCDC), BENGALURU, KARNATAKA, AND PROF. AYUSH GUPTA (AYESHA) FROM HOMI BHABHA CENTRE FOR SCIENCE EDUCATION, MUMBAI, MAHARASHTRA.

WE HOPE THAT THE STORIES AND IMAGES OF THIS BOOKLET ARE THE CONDUIT FOR READERS TO HEAR THE VOICES, ASPIRATIONS, EXHORTATIONS, STRUGGLES, SCREAMS, LAUGHTER, SNORES, GROANS, OF THE GRASSROOTS TRANSGENDER ACTIVISTS OF THE WORKSHOP. TO FOLLOW THEIR GAZE, TO FEEL THEIR THIRST FOR LIBERATION. AND TO SHARE IN THEIR JOY. WE HOPE TOO THAT THIS BOOKLET BRINGS A SMILE TO THE WORKSHOP ATTENDEES.

TOWARDS THE END, WE ALSO INCLUDE A SECTION DESCRIBING SOME FEATURES OF THE WORKSHOP THAT WE HOPE CAN BE USEFUL FOR THE DESIGN OF OTHER WORKSHOPS FOR GRASSROOTS ACTIVISTS AND FRONT-LINE DEFENDERS. AND WE HAVE INCLUDED A VISUAL REPRESENTATION OF THE COLLECTIVE AGENDAS AS ARTICULATED DURING THE WORKSHOP.

IF YOU HAVE FEEDBACK OR COMMENTS ABOUT THIS BOOKLET, PLEASE REACH OUT TO US AT: AYUSH.HBCSE@GMAIL.COM

ENJOY,

WREE
AYUSH GUPTA (AYESHA)

TRANS-HOME

CHARACTERS

A YOUNG TRANS WOMAN WHO LIKES TO DRESS UP - BUBUN

ELDER BROTHER

MOTHER

FATHER

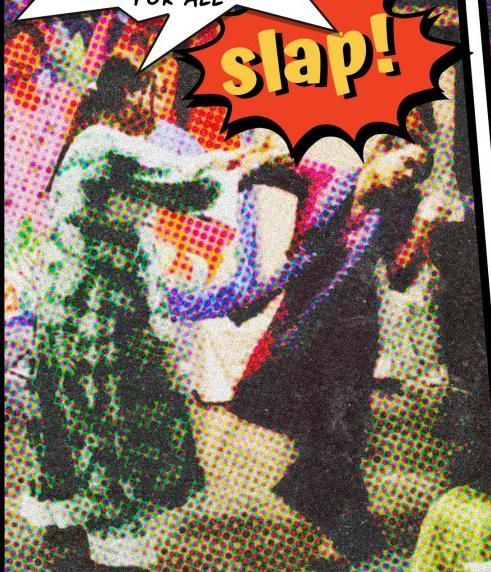
ELDER SISTER

ONE SULTRY AFTERNOON, BUBUN
IS BUSY DRESSING UP THE WAY
SHE REALLY WANTS TO



EVEN AFTER MULTIPLE
WARNINGS, YOU ARE
WEARING EYELINER
AGAIN? WE WILL SETTLE
THIS TODAY, ONCE AND
FOR ALL

slap!



SUDDENLY, HER BROTHER
ENTERS THE ROOM

MA, YOU KNOW
HOW I LIKE
PUTTING
MAKEUP ON

SHUT UP! YOU WANT TO
APPLY MASCARA AND
LIPSTICK? CALL YOUR
FATHER! LET HIM SEE
WHAT HIS SON IS DOING



BUBUN TRIES TO MAKE HER
MOTHER UNDERSTAND,
UNSUCCESSFULLY



LEARN HOW TO BE A
MAN FROM YOUR BROTHER.
YOU HAVE BECOME LIKE THIS
BECAUSE OF YOUR MOM. I AM NOT
BEING ABLE TO FIND A GOOD
MATCH FOR YOUR SISTER
BECAUSE OF YOUR
REPUTATION

FATHER DID NOT LISTEN
TO BUBUN AT ALL

BUBUN, DON'T YOU WANT
ME TO BE MARRIED?

WHAT IS THERE TO
UNDERSTAND? THIS IS
MADNESS. TOMORROW,
IF I WANT TO WALK
AROUND NAKED, SHOULD
I DO JUST THAT?

DIDI, AT LEAST
YOU TRY TO
UNDERSTAND ME

DIDI ALSO AGREED WITH THE OTHERS.
NO ONE WAS ON BUBUN'S SIDE



LEAVE RIGHT NOW!
GET OUT!

DON'T EVER SHOW
ME YOUR FACE
AGAIN

THERE WILL FINALLY
BE SOME PEACE IN
THIS HOUSE ONCE
YOU LEAVE

IF I HAD KNOWN YOU
WOULD BRING SHAME TO
THE FAMILY, I WOULD
HAVE POISONED YOU WHEN
YOU WERE BORN

THEATRE OF THE OPPRESSED

AUGUSTO BOAL WAS A THEATRE PRACTITIONER AND POLITICAL ACTIVIST. AT THE START, HE USED TO STAGE PLAYS IN WHICH THE ACTORS DEPICTED REVOLUTION. OVER TIME, HE CAME TO THE UNDERSTANDING THAT IT IS THE PEOPLE AT THE GRASSROOTS WHO WOULD IMAGINE OPPRESSION-FREE SOCIETIES. THAT IS WHY HE DESIGNED A NOVEL FORM OF THEATRE, THE THEATRE OF THE OPPRESSED. THROUGH THIS THEATRE PROCESS, GRASSROOTS ACTIVISTS AND COMMUNITIES TELL REAL STORIES OF THEIR OWN LIVES. AND THROUGH THE PLAY, PARTICIPANTS EXPLORE DIFFERENT WAYS TO RESIST OPPRESSION.

AN IMPORTANT PRACTICE WITHIN THEATRE OF THE OPPRESSED, IS THAT THE MODERATOR INVITES AUDIENCE MEMBERS TO PARTICIPATE IN THE PLAY ON STAGE. FIRST, A SHORT PLAY IS STAGED. JUST LIKE THE PLAY ON BUBUN'S STORY, WHICH WE SAW IN COMICS FORM. THEN, SOME OF THOSE WHO HAVE COME TO SEE THE PLAY COME UP AND PLAY BUBUN'S ROLE, BUT IN THEIR OWN WAY. IF THEY WERE BUBUN, HOW WOULD THEY HAVE FOUGHT BACK? WHEN ONE AUDIENCE-MEMBER IS PLAYING BUBUN'S CHARACTER, THE OTHER ACTORS ON STAGE (SUCH AS BUBUN'S MOTHER, FATHER, BROTHER, AND SISTER) CONTINUE TO PLAY THEIR OWN CHARACTER. NOW, NO ONE HAS ANY PREPARED DIALOGUES. EVERYONE IMPROVISES DIALOGUES BASED ON THE EVOLVING SITUATION.

IN OUR PROGRAM, WE INVITED LEADERS AND MEMBERS OF THE TRANSGENDER AND HIJDA COMMUNITIES. ALSO WITH THEM THERE WERE REMAINING WORKSHOP PARTICIPANTS, THOSE WHO WERE NOT ACTING IN THE PLAY ON BUBUN'S STORY. FIVE AUDIENCE MEMBERS TRIED TO PLAY OUT BUBUN'S CHARACTER IN THEIR OWN WAY.

COME, LET US SEE WHAT EACH BUBUN TRIED TO DO TO RESIST OPPRESSION...

AT FIRST, THIS BUBUN TRIES TO
MAKE PEOPLE UNDERSTAND HER
HEART'S DESIRE



AS YOU ARE A WOMAN IN YOUR
BODY, I AM A WOMAN IN MY
HEART



THIS BUBUN LOOKS FOR
SUPPORT FROM HER SISTER



NOT FINDING SUPPORT FROM HER
SISTER, THIS BUBUN SEEKS
SHELTER FROM HER MOTHER

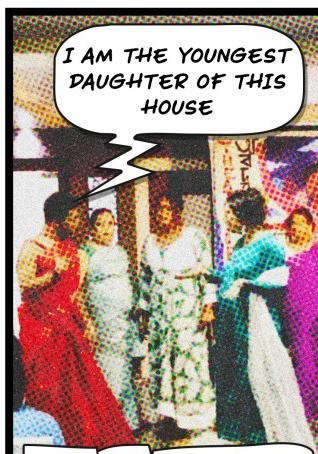


THIS BUBUN FIGHTS
FOR HER PLACE AT
HOME



WEARING
SAREE IS
MY RIGHT

BUBUN DECLARIES
HER IDENTITY
LOUDLY



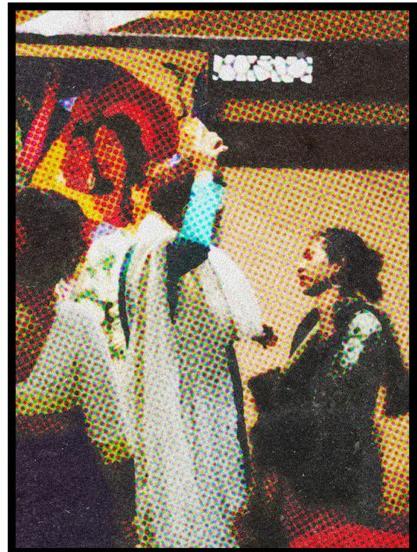
I AM THE YOUNGEST
DAUGHTER OF THIS
HOUSE

BUBUN DID NOT
LEAVE HOUSE
WITHOUT A FIGHT

AFTER THE LAST INTERVENTION, BUBUN'S SISTER DID NOT REPEAT THE DIALOG OF ASKING HER TO LEAVE THE HOME

THIS BUBUN TRIED PATIENTLY TO MAKE PEOPLE UNDERSTAND

4



THIS BUBUN SAID THAT SHE WOULD NEVER WEAR MAKEUP AGAIN

5



WHEN SHE IS SAYING SHE WON'T DO THIS AGAIN, LET HER BE FOR NOW



THIS TIME, BUBUN'S MOTHER OFFERS HER SOME SUPPORT

ONLY 2% OF TRANSGENDER FOLKS LIVE WITH THEIR NATAL FAMILY. ABOUT 93% LIVE WITH OTHER TRANSGENDER COMMUNITY MEMBERS, AS FRIENDS SHARING A PLACE OR IN A HIJDA HOUSEHOLD. ONLY ABOUT 18% KEEP IN TOUCH WITH THEIR NATAL FAMILY.

WHY DO BIOLOGICAL FAMILIES OF BUBUN PLACE HONOUR ABOVE THE WELLBEING OF BUBUN?

WHY DID BUBUN PUTTING ON MAKEUP THREATEN THE MARRIAGE OF HER SISTER? WHO IS RESPONSIBLE FOR THAT?

WHY IS THERE A LACK OF SAFE AND NURTURING PUBLIC-HOUSING FOR BUBUNS WHO ARE THROWN OUT OF THEIR HOUSE?

WILL A SOCIETY AND HOME IN WHICH BUBUNS ARE NOT EQUAL, FREE, AND DIGNIFIED EVER BE A PLACE OF DIGNITY, EQUALITY OR FREEDOM FOR CIS-WOMEN?

THE CONSTITUTION OF INDIA GRANTS TRANSGENDER CITIZENS ALL THE BASIC RIGHTS, REAFFIRMED BY THE 2014 NALSA JUDGEMENT, INCLUDING PROTECTION AGAINST DISCRIMINATION IN ACCESS TO HOUSING. THE 2019 TRANSGENDER (PROTECTION OF RIGHTS) ACT ALSO PROVIDES THE "RIGHT OF RESIDENCE" WHICH SAYS THAT A CHILD CANNOT BE DENIED THE RIGHT TO STAY IN THE PARENTAL HOME ON GROUNDS OF BEING TRANSGENDER. BUT EVEN TODAY, DO WE HAVE THAT PROTECTION?

THE PARTICIPANTS IN OUR WORKSHOP ALSO CREATED THREE MORE PLAYS, WHICH WE COULD NOT STAGE. ONE OF THE STORIES HAS BEEN WITHDRAWN BY ONE OF THE PARTICIPANTS. LET US GO THROUGH THE OTHER TWO STORIES.

ALL OF THESE PLAYS ARE BASED ON REAL EVENTS FROM THE LIVES OF GRASSROOTS TRANSGENDER PEOPLE.

TRANS-INHERITENCE

CHARACTERS

A TRANS WOMAN WHO ASKED FOR HER RIGHT OF INHERITENCE

ELDER SISTER

ELDER BROTHER

YOUNGER BROTHER





I DON'T UNDERSTAND WHAT
THESE RIGHTS ARE. OUR
FAMILY LAND WILL NOT BE
DIVIDED



WHILE THE CONSTITUTION OF INDIA GUARANTEES EQUAL PROTECTION UNDER THE LAW FOR ALL ITS CITIZENS, IRRESPECTIVE OF GENDER, THE INHERITANCE LAWS ARE STILL WRITTEN AND INTERPRETED IN TERMS OF MALE/FEMALE GENDER ASSIGNED AT BIRTH. AT THE ROOT OF THE PROBLEM OF INHERITANCE FOR TRANSGENDER PEOPLE IS, PERHAPS, THE VERY LONG TRADITION OF DEPRIVING WOMEN OF THEIR INHERITANCE. CASTE-PATRIARCHAL ATTITUDES FORM THE BASIC MOSAIC ON WHICH TRANS-OPPRESSION TAKES PLACE. HOW CAN CIS-WOMEN AND TRANSGENDER FOLKS JOIN TOGETHER TO DISMANTLE THE COMMON SOURCE OF THEIR OPPRESSION: CASTE-PATRIARCHY?

WHAT ABOUT THE RIGHTS TO A DIGNIFIED LIFE FOR THOSE WHO DON'T HAVE ANY INHERITANCE TO GET - IN A SOCIETY WHERE UPWARD MOBILITY IS MADE THAT MUCH HARDER BY THE CASTE SYSTEM?

TRANS-LIVELIHOOD

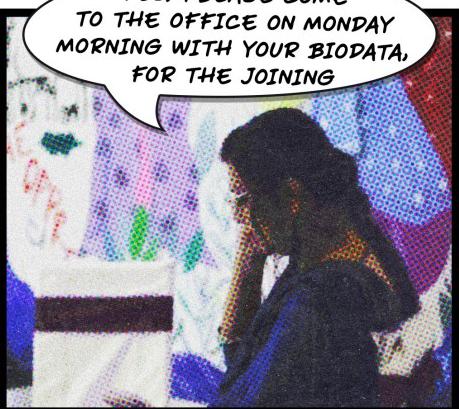
CHARACTERS

A QUEER NON-BINARY PERSON WHO GOT A NEW JOB - ORCHID
DESIGNATED OFFICER OF THE COMPANY

ORCHID GETS A JOINING CALL FOR
A JOB THEY HAD APPLIED FOR



YES, PLEASE COME
TO THE OFFICE ON MONDAY
MORNING WITH YOUR BIODATA,
FOR THE JOINING



I GOT A CALL FROM YOUR
OFFICE FOR THE JOINING. YOU
HAD ASKED ME TO COME
TODAY



ON THAT DAY, WHEN ORCHID MEETS WITH THE
DESIGNATED OFFICER FOR HER JOINING

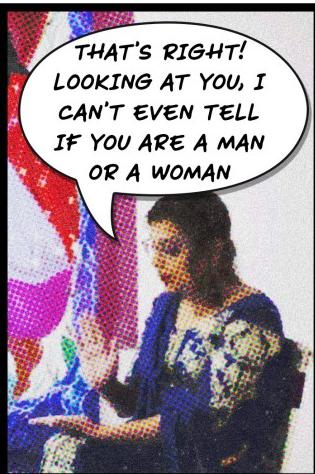
YOUR NAME?

ORCHID

HMM...

SORRY, THERE IS NO
ONE NAMED ORCHID
IN THE SHORTLIST





THE 2014 NALSA JUDGEMENT AS WELL AS THE 2019 TRANSGENDER (PROTECTION OF RIGHTS) ACT, PROHIBIT EMPLOYMENT AND WORKPLACE DISCRIMINATION ON GROUNDS OF SOMEONE BEING TRANSGENDER. IN FEB, 2024, THE MINISTRY OF SOCIAL JUSTICE AND EMPOWERMENT RELEASED "EQUAL OPPORTUNITIES FOR POLICY FOR TRANSGENDER PERSONS" WHICH PROVIDES GUIDELINES FOR A "FAIR TREATMENT OF TRANSGENDER INDIVIDUALS, FREE FROM DISCRIMINATION, HARASSMENT, AND BIAS, WHILE ESTABLISHING A ROBUST GRIEVANCE REDRESSAL MECHANISM."

BUT HAS THIS STOPPED SUCH DISCRIMINATORY PRACTICES FROM BEING CARRIED OUT EVERY DAY?

IN MANY CASES IT WILL ALSO BE DIFFICULT TO PROVE THAT THE DISCRIMINATION, HARASSMENT, OR BIAS, WAS BASED ON GENDER IDENTITY OR EXPRESSION. HOW WILL THESE POLICIES HELP US THEN?

RAINBOW OF DESIRE

RAINBOW OF DESIRE IS ANOTHER TECHNIQUE WITHIN THEATRE OF THE OPPRESSED. RAINBOW OF DESIRE ACTIVITIES HELP US UNDERSTAND HOW A SINGLE EVENT CAN HAVE MANY LAYERS OF DIFFERENT EMOTIONS. THE PARTICIPANTS IN OUR WORKSHOP COULD PROCESS THEIR OWN EMOTIONS AROUND TRAUMA EVENTS THROUGH THE PROCESS. AND COLLECTIVELY, THE PARTICIPANTS, WORKED WITH THESE EMOTIONS TO TRY TO CHANGE THE OUTCOME OF TRAUMATIC EVENTS.



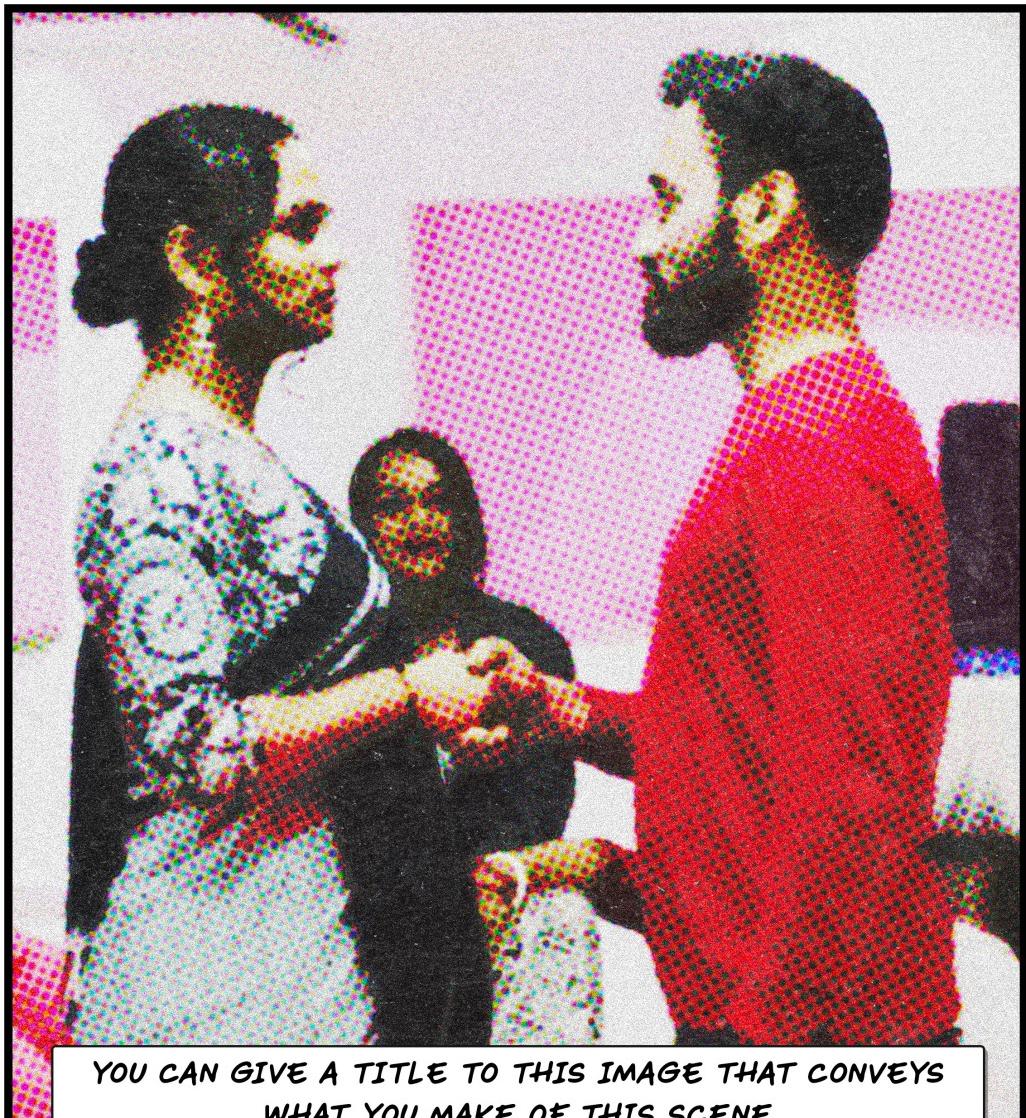


IMAGE THEATRE

IMAGE THEATRE IS A BRANCH OF THEATRE OF THE OPPRESSED. IMAGE THEATRE ENABLES STORY-TELLING THROUGH CONSTRUCTING SCENES. PARTICIPANTS CONSTRUCT SCENES BY SCULPTING OR MOULDING OTHER PEOPLE'S BODIES INTO SHAPES. THESE SCENES ARE CALLED IMAGES. THROUGH IMAGE THEATRE, PARTICIPANTS IN OUR WORKSHOP COULD EXPLORE TOPICS RELEVANT TO THE LIVES OF TRANSGENDER FOLKS SUCH AS INTRA-COMMUNITY PREJUDICES, EQUALITY, LIVELIHOOD, AND TRANSGENDER SHELTER HOME.

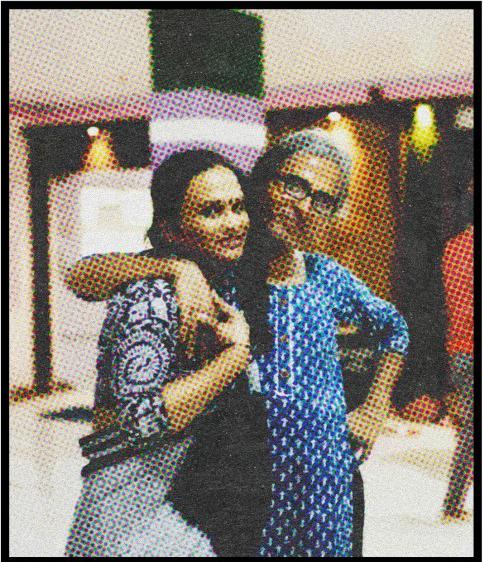


TWO PEOPLE HAVE CREATED A SCENE OR "IMAGE" WITH THEIR BODIES. WHAT DO YOU THINK IS HAPPENING HERE? WHO ARE THESE PEOPLE? THERE IS NO ONE RIGHT ANSWER TO THIS QUESTION. OUR WORKSHOP PARTICIPANTS ALSO INTERPRETED THE IMAGE IN VARIED WAYS.



YOU CAN GIVE A TITLE TO THIS IMAGE THAT CONVEYS
WHAT YOU MAKE OF THIS SCENE

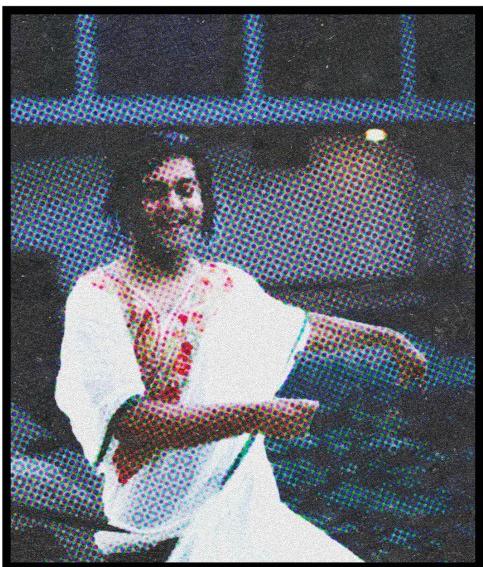
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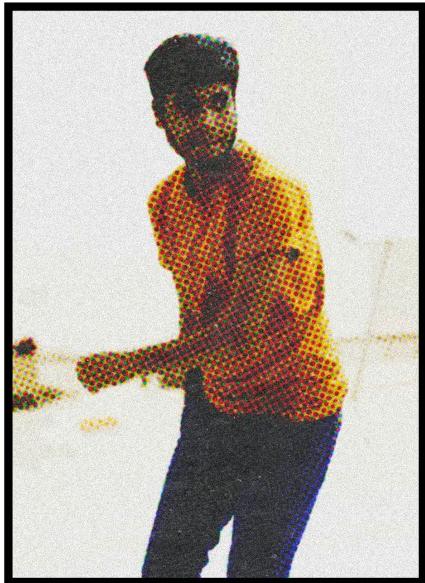


Trans Joy



TRANSGENDER, HIJDA, AND KOTHI FOLKS FACE DISCRIMINATION, HARASSMENT, ASSAULT, AND ABUSE AS A REGULAR PART OF THEIR LIVES. JOY, HAPPINESS, AND CAREFREE LAUGHTER ARE RARE BUT MUCH NEEDED IN OUR LIVES. WE FIND THESE EXPRESSIONS OF TRANS-JOY IN TOGETHERNESS, IN COMMUNITY.





Trans Play

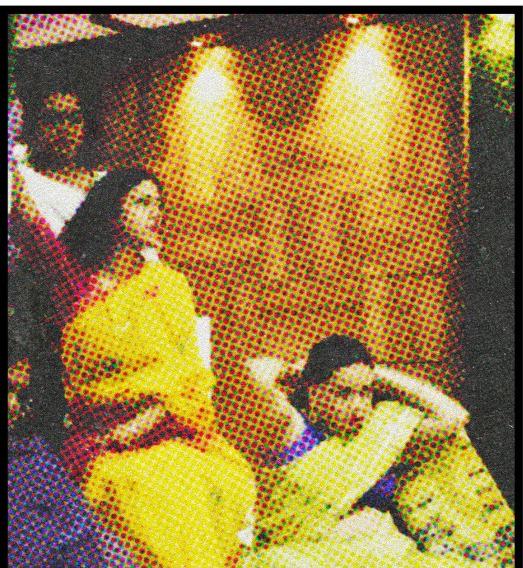




TRANSGENDER GRASSROOTS ACTIVISTS AND FRONT LINE DEFENDERS OFTEN FIND IT DIFFICULT TO MEET THEIR OWN NEEDS WHILE CARING FOR THE COMMUNITY. THIS AFFECTS THEIR PHYSICAL AND MENTAL HEALTH, AND LEADS TO BURNOUT! PLAY HELPS IN RELIEVING THIS STRESS AND HELPING PEOPLE KNOW THEIR OWN BODIES AND MINDS.



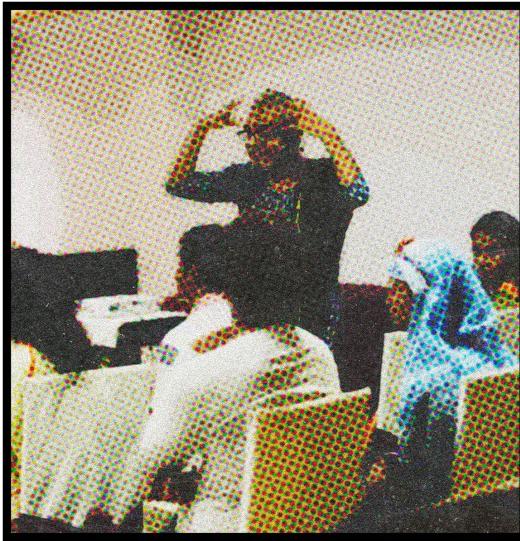
Trans Rest





REST RESTORES OUR TIRED BODIES AND ALLOWS US TO RETURN TO WORK WITH NEW ENERGY. REST AND ACCESS TO NATURE WITH COMMUNITY ARE OUR RIGHT! EVERYONE NEEDS REST. EVERYONE IS ENTITLED TO REST. IN THIS WORLD, TRANS-REST IS A POLITICAL ACT.





Trans Rage



ANGER IS AN APPROPRIATE RESPONSE TO OPPRESSION AND INEQUALITY IN SOCIETY. RAGE IN OUR HEARTS OFTEN IS OUR FIRST PROTEST AGAINST INJUSTICE. TRANSGENDER, HIJDA, KOTHI FOLKS DO NOT GET TO EXPRESS THIS ANGER PUBLICLY. AND WHEN THEY DO, THEY ARE PUNISHED. TRANS-RAGE IS LEGITIMATE AND POLITICAL!



TRANS-AGENDAS

FAMILY (THEY IGNORE US, DON'T WANT TO TALK
TO US, BUT COME WHEN THEY NEED US)

PROPERTY

LIVELIHOOD / UNEMPLOYMENT

HEALTH/MENTAL HEALTH

IDENTITY

EDUCATION

ACCEPTANCE AND EQUALITY

FINANCE/MONEY

HOUSING

RATION CARDS

GOVERNMENT AID SERVICES

INSECURITY

PRIVACY

LONELINESS

DIVISIONS WITHIN COMMUNITY
LEGAL PROBLEMS
COMMUNICATION
SOCIAL VIOLENCE
HARASSMENT
PARTNER CRISIS
MISUNDERSTANDING
AGE (MIDDLE AGES; OLD AGE)
PARENTAL FEELING
RELIGIOUS ISSUES
ENVIRONMENT
NUTRITION
OLD AGE HOME
UNITY
SRS

WORKSHOP DESIGN

THIS WORKSHOP WAS CONDUCTED FOR FRONTLINE DEFENDERS WHO ARE TRANS PEOPLE WORKING FOR GRASSROOTS PEOPLE IN DIFFERENT DISTRICTS OF WEST BENGAL. AND DISCUSSIONS WITH KEY TRANSGENDER ACTIVISTS, ESPECIALLY RAINA ROY, WERE CRITICAL FOR THE DESIGN AND EXECUTION OF THE WORKSHOP.

FRONTLINE DEFENDERS WORKING IN DIFFERENT DISTRICTS OFTEN FIND COMFORT IN THE COMPANY OF OTHER ACTIVISTS, BUT THIS CONTACT HAS DECREASED EVEN MORE POST-COVID. THIS EXHAUSTION AND LONELINESS IS FURTHER EXACERBATED FOR TRANSGENDER ACTIVISTS.

WHEN WE WERE PLANNING THE WORKSHOP, RAINA ROY EMPHASIZED THAT THIS WORKSHOP SHOULD BE DONE RESIDENTIALLY, NOT ONLY BRINGING ALL THE FRONT LINE DEFENDERS IN ONE PLACE, BUT ALSO SCHEDULING THE WORKSHOP IN SUCH A WAY THAT THE PARTICIPANTS CAN TAKE A BREAK FROM THEIR DAILY ROUTINE AND GET ENOUGH REST. DURING THE WORKSHOP, SINTU BAGUI SPOKE ABOUT THE DWINDLING PLACES TO MEET IN CITIES AND THE INCREASING PRACTICE OF ONLY CONNECTING VIA SOCIAL MEDIA, ESPECIALLY POST-COVID.

RAINA ALSO NOTED THAT CONDUCTING THIS WORKSHOP AT A VENUE WITH ACCESS TO TREES AND WATER BODIES WOULD BE GOOD. BECAUSE NATURE HAS A HEALING QUALITY. SO WE ORGANIZED THIS WORKSHOP NEAR THE SEA. MANY PARTICIPANTS WENT OUT FOR WALKS ALMOST EVERY EVENING.

MENTAL HEALTH IS RELATED TO PHYSICAL HEALTH, SO OUR WORKSHOP INCLUDED ACTIVITIES AND GAMES THAT HELPED THE PARTICIPANTS TO BE PHYSICALLY ACTIVE.

THE SCHEDULE WAS ORGANIZED SUCH THAT THE PARTICIPANTS HAD ENOUGH TIME TO ENGAGE IN STORYTELLING, SHARING, SINGING AND DANCING, OR GO FOR A WALK OR A SWIM.

THE WORKSHOP ALSO INCLUDED OPPORTUNITIES FOR PARTICIPANTS TO ENGAGE IN ARTWORK. RAINA NOTED THAT GRASSROOTS ACTIVISTS NEED SPACES WHERE THEY CAN EXPRESS THEMSELVES CREATIVELY. DURING THE WORKSHOP, NANDINI MOITRA LED A COLLABORATIVE ART PROJECT WHERE THE PARTICIPANTS PAINTED A CANVAS ON THE THEME OF THE WORKSHOP. WE USED THE ARTWORK AS BACKDROP FOR STAGING THE PLAYS. MANY PARTICIPANTS USED THE ARTWORK AS A SPOT FOR SELFIES AND REELS. WE HAVE ALSO USED IT AS THE COVER IMAGE FOR THIS ZINE.

WITH SOCIAL MEDIA NOW SO INGRAINED IN OUR LIVES, WE ALSO HAD A SESSION ON HOW TO MAINTAIN BALANCE IN THIS DIGITAL WORLD AND WHAT FACTORS AFFECT THE MENTAL WELLBEING OF OUR FRONTLINE DEFENDERS.

ONE OF THE SUCCESS FACTORS OF OUR WORKSHOP IS JOINT DECISION MAKING. WE TRIED TO DESIGN THIS WORKSHOP KEEPING IN MIND THE LIFESTYLE OF TRANS PEOPLE. SO WE WANT TO SHARE IT AS A RESOURCE FOR WORKSHOP DESIGN FOR GRASSROOTS ACTIVISTS.

ACKNOWLEDGEMENT

WE THANK THE CENTRE FOR COMMUNITY DIALOGUE AND CHANGE (CCDC, BANGALORE) AND BDS SAMABHABONA (KOLKATA) FOR LOGISTICAL AND FINANCIAL MANAGEMENT OF THE WORKSHOP. WE THANK SINTU BAGUI, SAHNAWAZ AZIM, AMRITA SARKAR, SUPRIYA BISWAS (SUPHEE), SUDEB SUVANA, AND ORCHID FOR HELP WITH WORKSHOP LOGISTICS. WE THANK NANDINI MOITRA FOR CONCEPTUALISING AND IMPLEMENTING THE ART PROJECT DURING THE WORKSHOP. WE THANK MEMBERS OF THE LOCAL HIJDA AND KOTHI COMMUNITIES WHO ATTENDED THE PERFORMANCE OF THE "TRANS-HOME" PLAY.

WE THANK RAVI RAMASWAMI OF CCDC FOR CO-FACILITATING THE WORKSHOP WITH AYESHA (AYUSH GUPTA). WE THANK RAINA ROY FOR HELP WITH THE WORKSHOP DESIGN.

WE THANK SHAMORI AND TANAY FOR PHOTO AND VIDEO DOCUMENTATION DURING THE WORKSHOP THAT MADE THIS ZINE POSSIBLE.

FINANCIAL SUPPORT FOR THE WORKSHOP CAME FROM THE INFOSYS-TIFR LEADING EDGE GRANT ("ETHICAL ENGINEERS THROUGH PARTICIPATORY THEATRE: RESEARCH AND DEVELOPMENT"), PI: PROF. AYUSH GUPTA (AYESHA), CO-PI: DR. RADHA RAMASWAMY AND RAVI RAMASWAMY (CCDC) AND PROF. RAJANI RAMACHANDRAN (UNIVERSITY OF CALICUT).

ALL STATISTICS REGARDING TRANS PEOPLE HAS BEEN TAKEN FROM THE FOLLOWING SOURCE: KERALA DEVELOPMENT SOCIETY. (2017, FEBRUARY). STUDY OF HUMAN RIGHTS OF TRANSGENDER AS A THIRD GENDER. IN NATIONAL HUMAN RIGHTS COMMISSION.

NB: FUNDING AGENCY IS NOT RESPONSIBLE FOR THE VIEWS/ IDEAS PRESENTED IN THE ZINE.



ANALYSIS, CONCEPT, CONTENT, AND DESIGN BY
WREE, AYESHA (AYUSH GUPTA)

COVER ART BY
NANDINI MOITRA

A COMIC ZINE

